

FACULTY OF MUSIC UNIVERSITY OF TORONTO

ELECTROACOUSTIC MUSIC

Sunday, March 14, 1993

2 pm

Walter Hall

PROGRAMME

Swing Shift (1993)

Dennis Patrick

Metamorphosis (1992)

Z. Chesky Neceski

Lines That I Love (1993)

Michael Coghlan

1. All night by the rose I lay
2. Fall, gall themselves, and gash gold-vermilion
3. There's a cool web of language winds us in
4. In the pebbles of the holy streams
5. Vampire outlaw of the milky way
6. I wake to sleep, and take my walking slow

Themes from the Old Testament

Paul Pedersen

(slides by Saul Field)

***** INTERMISSION*****

Where the Wild Things Are (1992-93)

Gustav Ciamaga

Decline (1992)

John Duesenberry

Divertimento for Dalle (1991)

Lars-Gunnar Bodin

Programme Notes

Swing Shift

Dennis Patrick

Dennis Patrick directs the University of Toronto's Electroacoustic Music Studio (UTEMS) and is a member of the Theory and Composition Division of the Faculty of Music. In addition to an interest in the use of computers in music, Patrick composes music for Radio Drama, and is currently preparing a score for the *Stillborn Lover* by Timothy Findley, to be broadcast Wednesday, May 12 on Arts National, CBC-FM.

In 1985 I adapted G. M. Koenig's "PRIXM" (Project One-Extended and Modified), a computer program that generates musical structures, for use at UTEMS. Since then I have composed several pieces using musical material produced by versions of this program. A current interest in "swing" music and ballroom dancing prompted my wife Barbara to suggest that I might add some "swing" to the output of PRIXM. *Swing Shift* was created by "swing quantizing" rhythms (time shifting alternate eighth or sixteenth notes), and adding a percussion accompaniment.

Metamorphosis

Z. Chesky Neceski

Z. Chesky Neceski is currently completing his Master's degree in Composition at the University of Toronto. In addition to composing for traditional and electroacoustic instruments, Neceski is an accomplished accordionist who specializes in contemporary works for this instrument. Neceski's latest work for accordion and tape was featured in a Faculty concert on March 9 of this year.

Metamorphosis was originally written for large orchestra. The electroacoustic version in today's performance is drawn from the "exposition" of this work and is realized using MIDI instruments which emulate conventional acoustic instruments. With the aid of MIDI instruments, the composer has access to any instrumental combination he desires, including a full orchestra, and instantaneous feedback of what he has conceived.

Lines That I Love

Michael Coghlan

Michael Coghlan has written works for a large variety of performers and ensembles. His love of sound expresses itself in numerous ways but most obviously in a passion for poetry, twentieth century popular music, and the contrapuntal sacred structures of the Renaissance Masters.

Recent composition projects have included: "And they Danced by the Light of the Moon", a recording played aboard the NASA shuttle Columbia during its recent space voyage and the premier of "Suite for String Orchestra" by the Sinfonia String Ensemble.

Coghlan is Professor of Music at York University where he is also Academic Advisor for Winters College and Director of the DACARY Acoustic Research Facility.

Lines That I Love is a collection of short electronic images which seek to illustrate and expand upon various unique aspects of the individual poetic metaphor. A desire to function and exist, even temporarily, in a parallel world or mood as created by these excerpts was integral to the genesis of these aural miniatures. These six rather well known lines are part of a large and ever expanding collection of "Lines" which all attempt to express a completeness through the revelation of only small details. In other words, the definition of the whole by the minimum number of parts.

Themes from the Old Testament

Paul Pedersen

Paul Pedersen's work in electroacoustic music goes back to 1959 when he was the first student to work in the then newly established Electronic Music Studio of the University of Toronto. In the early 1970's he was Director of the McGill University Electronic Music Studio and is currently Dean of the Faculty of Music at the University of Toronto.

Themes from the Old Testament is a suite of ten short pieces originally intended for a film to be made on Saul Field's portfolio of prints bearing the same title. Since the film was never made, the music is usually presented with slides of Field's prints. The music was begun in 1966 at UTEMS and completed in 1967 at McGill University.

While each section is conceived as a small form in itself, with its own distinct musical material, certain themes are used in several sections. For instance, the cruelty, murder, or madness that is a part of a number of stories, is signified by a quartertone, sinetone sequence. Similarly, a melody made from a single note sung by a soprano, appears in several of the stories involving women. The scale used in these voice melodies is from an ancient Hebrew chant.

In today's performance, only five of the ten sections will be presented. They are given with the Biblical texts that Saul Field chose to illustrate.

1. **Joseph:** And they took Joseph's robe and killed a goat and dipped the robe in the blood. And they sent the long robe with sleeves to their father. (Genesis 37:31,33)
2. **The Woman, Rahab:** If you do not tell this business of ours then we will deal faithfully with you when the Lord gives us the land. Then she sent them away and she bound the scarlet cloth in the window. (Joshua 2:14,21)

3. **Uriah:** When mourning was over David sent and brought her to his house, and she became his wife. But the thing that he had done displeased the Lord. (II Samuel 11:27)

4. **Lot's Wife:** But Lot's wife behind him looked back and she became a pillar of salt. (Genesis 19:26)

5. **Parable of the Trees:** And the bramble said to the trees, "If in good faith you are anointing me king over you, then come and take refuge in my shade but if not, let fire come out of the bramble and devour the cedars of Lebanon. (Judges 9:15)

Where the Wild Things Are

Gustav Ciamaga

Gustav Ciamaga has been active in electroacoustic music since the late 50's. In addition to composing, he has written and lectured extensively on the technology of this genre. His most recent works draw upon microcomputer technology as an aid to composition and sound synthesis. Ciamaga is a teaching member of the Faculty of Music, University of Toronto, and is an Honorary Member of the Canadian Electroacoustic Community.

Where the Wild Things Are, was inspired by Maurice Sendak's children's book of the same title. My composition hopefully evokes not only a child's vision of "wild things" (with their "terrible roars,..teeth,..eyes.., and claws") but also Max's voyage as he:

*sailed off through night and day
and in and out of weeks
and almost over a year
to where the wild things are.*

This work is dedicated to my daughter Kathy who, as a young child, gave me countless hours of pleasure reading Sendak to her aloud.

Decline

John Duesenberry

Composer, teacher and writer, John Duesenberry resides in Brookline, Mass. where he is employed as a software engineer. As long standing advisor and friend of UTEMs, his prize-winning works have been featured in our 1989 and 1991 concerts. It is with pleasure that we present his most recent work.

Decline is a setting of a poem by George Trakl:

*Above the white pond
Wild birds have flown away
In the evening, an icy wind blows from our stars.*

*Above our graves
Night leans down with its shattered forehead.
Under the oaks, we rock in a silver skiff.*

The town's white walls keep ringing.

Beneath the arches of thorns,

O my brother, we are the blind hands climbing toward midnight.

(The poem is from *Autumn Sonata*, published by Moyer Bell Ltd., Mt. Kisco, N.Y.)

Most of the sonic material of *Decline* derives from one of three sources: the poem itself (spoken by me); bird calls; a six-note pitch collection articulated either by various electronic timbres or by solo string timbres. Via a technique called *convolution*, pairs of these original sounds are combined to form new sounds which partake of the timbral and rhythmic characteristics of both the originals. For example, the piece begins with an electronic chord "sung by birds."

The piece attempts to prolong the mood and imagery of this short poem over time. The work has three sections of roughly equal length; each stanza is recited at the center of each section. The poem's title and its rhetoric of spatial oppositions ("above" vs. "under", "leans down" vs. "climbing", etc.) are reflected in the registral progression of the piece--the first section sinks from a high register to extremely low bass; the second section moves in the opposite direction; the final section settles into the midrange but with rising string arpeggios.

Divertimento for Dalle

Lars-Gunnar Bodin

Lars-Gunnar Bodin (b. 1935; Sweden), composer, graphic artist, writer and broadcaster, has been an important figure in Swedish electroacoustic music since the 1960's. He has served as Director of the prestigious Elektronmusikstudion in Stockholm and taught at Mills College, California.

Divertimento for Dalle is dedicated to the memory of Uncle Dalle whose real name was Carl Gustav Wahlquist. Uncle Dalle was born in Stockholm in the house next to ours where both my father and I saw our "first light". He was my dad's best friend and as time went by he became a dear friend of mine.

He was a wonderful and cheerful person who was extremely gifted socially and was always eager to communicate and discuss anything and everything with anybody who happened to be around. Beneath this amiable surface a volcano was hidden which sometimes came to an eruption. He also wrote little songs mostly about his friends from the Stockholm archipelago where he spent a lot of time.

Work for the *Divertimento* started out in a mood of great despair where the futility of existence completely penetrated every aspect of my daily life and actions. During the production process, however, the "dark tone" gradually developed into a lighter one and hopefully the final result achieves the light hearted mood we usually associate with a *Divertimento*.

The work is created in a way which may best be described as cinematic. Quite a few "takes" or acoustical scenes have been produced independently from each other and without any preconceived plan. A selection of the "takes" have been put together into a unified form of four movements.

The composition was commissioned by Svenska Rikskonserten and was realized in the composer's Semicolon Studio in Gnesta.



